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## AMERICAN ART NEWS.

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## BUREAU OF EXPERTIZING.

Advice as to the placing at public or private sale  
of art works of all kinds, pictures, sculptures, fur-  
niture, bibelots, etc., will be given at the office of  
the American Art News, and also counsel as to the  
value of art works and the obtaining of the best  
"expert" opinion on the same. For these services  
a nominal fee will be charged. Persons having art  
works and desirous of disposing or obtaining an idea  
of their value, will find our service on these lines  
a saving of time, and, in many instances, of un-  
necessary expense. It guarantees that any opinion  
given will be so given without regard to personal or  
commercial motives.

## WARNING TO COLLECTORS.

Probably inspired by the high fig-  
ures brought for early Chinese bronzes  
at the Prince Kung sale Feb. 27-Mar. 1  
last, at the American Art Galleries,  
some individuals have been offering a  
number of bronzes, which they assert  
come from a collection in a French  
Chateau, and to be of the Ming period.

As a matter of fact they are of mod-  
ern manufacture and very inferior in  
quality. Collectors and lovers of early  
Oriental art should be on their guard  
as the dealers are plausible men. The  
manner in which the bronzes are of-  
fered, indicates a well organized plan  
to swindle.

## ACADEMY SITE UNSETTLED.

There is naturally much disappoint-  
ment felt and expressed in art circles,  
that again, at the close of another art  
season, the new Academy Building, so  
long desired and so greatly needed, and  
which it was confidently asserted some  
months ago, would soon be secured  
through the acquirement of the Gould  
Riding Academy, adjoining the present  
Fine Arts Building in W. 57 St. on the  
west, and the enlargement of the pres-  
ent building, is apparently as much "in  
the air" as ever.

The disappointing and dispiriting  
news that the Gould building had not  
been secured after all, and would not

be unless it could be so secured at a  
reasonable figure, and the further news  
that the Trustees of the National Asso-  
ciation of Art Societies, which has the  
matter in hand, may decide to sell the  
present Fine Arts Building, and with  
the funds thus obtained, and a further  
large amount, to be raised, may build  
elsewhere—was given out at a meeting  
of the Trustees on Tuesday evening  
last. The only hopeful and tangible  
outcome of the meeting was the en-  
largement of the Board of Trustees and  
the election to it of such wealthy citi-  
zens as Messrs. Henry C. Frick, and  
James Speyer, and of such a public  
spirited and energetic man as Prof.  
Henry F. Osborn. With such new  
blood and large purses as the new  
Trustees represent, it is possible that if  
the Fine Arts Building is abandoned,  
the increased amount, necessary for an  
adequate new Academy or Salon struc-  
ture, may come quickly and from with-  
in the Board.

## LET BLAKELOCK ALONE.

Is it not about time for the recent  
exploitation of the sad state of the  
aged and insane American painter,  
Ralph Blakelock, to cease?

While the honoring of the man's  
name by making him an Associate of  
the National Academy was doubtless  
well meant, it had the unfortunate re-  
sult of attracting the attention of sen-  
sational newspaper writers to his sad  
situation, who, with execrable taste, to  
say the least, it seems to us, and from  
what we hear to the former asso-  
ciates, friends and relatives of the in-  
sane painter, have devoted hysterical  
pages with lurid illustrations, depict-  
ing him raving in his cell, for the de-  
lectation of Sunday magazine readers.  
"Drifting, Dreamy and Broke," was  
the unfortunate title chosen by one of  
these writers for his page on the paint-  
er, which not complimentary epithet  
was repeated throughout the article.  
Let poor Blakelock alone!

## MUSEUM FOR KANSAS CITY.

Through the bequest of \$300,000  
from Mrs. Mary Adkins, Kansas City  
is assured of having an art museum.

For some years the city has had an  
art school, but it is now planning to  
organize additional departments, and  
Mr. Thomas Tryon, of New York, has  
been appointed director. The officers  
of the Fine Arts Institute, are Samuel  
W. Moore, Pres't; J. C. Ford, Vice-  
Pres't; John F. Downing, Treas'r, and  
Winifred Sexton, Sec'y.

## MUSEUMS IN SMALLER CITIES.

Miss Florence Levy, editor of the "Amer-  
ican Art Annual," has issued a pamphlet  
reprint from Volume X of the "Annual," of  
the address of Mr. Robert W. De Forest at  
Washington, last May, on the "Importance  
of Art Museums in Our Smaller Cities."  
The bearing of Mr. De Forest's well-  
considered paper lies in the application of his  
final paragraph, which is commended to the  
attention of American art patrons.

"I wish to emphasize the importance of  
small art museums in our smaller cities, and  
the opportunity for a concerted effort to  
increase them. A comparatively small an-  
nual sum would finance such an effort. Mr.  
Carnegie's \$5,000,000, or anybody else's  
\$5,000,000, would establish a number of such  
museums; \$100,000 or \$200,000 would estab-  
lish one. The suggestion I made to Mr.  
Carnegie I make broadcast to any public-  
spirited person of large means interested in  
the progress of art. If they wish to put so  
much of their fortune into something really  
worth while, something that will really be  
a general public benefit, something that will  
enrich future generations, not by mere  
money, but by greater opportunity for æs-  
thetic enjoyment, let them devote them-  
selves to the establishment of small art mu-  
seums."

## ACADEMY STILL SEEKS SITE.

Notwithstanding the very positive  
and seemingly inspired statements  
published last winter to the effect that  
the National Art Association, which  
has been seeking a site for an adequate  
art building to house the National  
Academy and allied art associations of  
the city, had virtually secured the  
Gould Riding Academy, adjoining the  
present Fine Arts Building in West 57  
St., on the west, and would build on  
that site an addition to the Fine Arts  
structure, at the same time adding in  
the rear of said structure—it now ap-  
pears that "the wish was father to the  
thought," and that a definite site for  
the much desired and needed new  
building, is still "in the clouds."

At a meeting of the Trustees of the  
Association on Tuesday evening last,  
it was announced that if the Gould  
Riding Academy cannot be secured at  
a reasonable figure, (it is reported that  
it cannot be secured), the Trustees  
may decide to dispose of the present  
Fine Arts Building and use the funds,  
and new funds to be raised, estimated  
at \$750,000 to \$1,000,000, to acquire a  
new site and erect a new building.

The Trustees voted to amend the  
Association's Charter to provide for  
seventeen additional Trustees—not arti-  
sts—but persons interested in art, and  
elected to the Board, Messrs. Henry C.  
Frick, Henry F. Osborn, James Speyer  
and Frank R. Lawrence.

The Trustees also created a Finance  
Committee, with five laymen and sev-  
eral artists, to take charge of the col-  
lection of funds, and an exhibition  
Committee, of which ten members are  
to be artists.

John W. Alexander, who presided, in  
discussing the needs of the building,  
said that Muskegon, Mich., has a beau-  
tiful gallery in which is to be found the  
work of many New York artists not  
able to exhibit here. He said that 80  
per cent of the pictures exhibited in  
other American cities come from New  
York.

Kenyon Cox said that the National  
Academy is practically the only exhib-  
iting institution in the country man-  
aged by artists. It is the only place,  
he said, where unknown artists have a  
chance to exhibit their work.

## BOOK REVIEW.

## Pedagogues at the Museum.

"Art Museums and Schools"—Four lectures  
delivered at the Metropolitan Museum of  
Art by Stockton Axson, Litt. D., Kenyon  
Cox, Litt. D., G. Stanley Hall, Ph.D., and  
Oliver S. Tonks, Ph.D. (Chas. Scribner's  
Sons.) \$1.

This is an opportune book, for since the  
death of Mr. Morgan the public's attention  
has been called to the vast treasures of the  
Metropolitan Museum, and many have been  
asking, "What is the significance of these  
treasures and how may they be studied?"  
This little volume answers the question in  
part. Its failure to do so wholly lies in the  
fact that the lectures were delivered to  
teachers. Prof. Axson, for example, spoke  
to "Teachers of English," Mr. Cox to  
"Teachers of Art," Dr. Hall to "Teachers  
of History" and Dr. Tonks to "Teachers  
of the Classics."

Prof. Axson acknowledges his ignorance  
of art and speaks mainly of literary paral-  
lels that the paintings in the Museum sug-  
gest.

The picture of "Columbus," by Piombo,  
for example, suggested to him Arthur Hugh  
Clough's poem about Columbus,  
"How in God's name did Columbus get over  
Is a pure wonder to me, I protest."

We are not certain that Mr. Chas. Henry  
Hart of Philadelphia would admit the Piom-  
bo picture as genuine, but Prof. Axson con-  
tinues, "When we look at Piombo's pic-  
ture we see how it was done. That was  
just the man to do such a daring, foolish,  
splendid thing—this strong, bold, resolute,  
practical dreamer. Like everything else  
that has kept the world moving, there was  
the personality of a man behind it."

"Millet's 'Water Carrier,'" he says, "sug-  
gests Wordsworth's 'Michael,' and pictures  
by Turner suggest Shelley and Tennyson."  
Kenyon Cox admits that he does "not

know very much about what is actually done  
in the way of art teaching in the public  
schools," but he lays out a form of study  
that would allow the school children to  
come to the Museum very frequently, the  
best things should be pointed out to them,  
their attention should be called to pottery,  
musical instruments, and furniture, as well  
as to paintings. Mr. Cox also advocates  
memory training.

Dr. Hall's lecture makes a strong plea  
for visualizing history by the use of charts  
and historic objects. "History," he says,  
"badly taught is about the most mechanical  
subject in the world. If it is mere text-  
book cramming; if it is an abstract of  
names, dates and battles—"The teacher  
of history must see in the drift of things  
something that is ideal, and it is also this  
ideal that the artist seeks to embody," and  
"the whole field of art which is itself de-  
voted to idealization of life is apropos and  
ought to be part of the armament of the  
teacher of history." Dr. Hall, however,  
does not go specifically into details of the  
treasures of the Metropolitan Museum des-  
ignating what are or what are not ideal.

Dr. Tonks is much more specific, al-  
though his reference is entirely to objects  
appertaining to Greek and Roman history.  
He shows plainly how the models of build-  
ings and topographical plans may be scruti-  
nized so as to elucidate classic texts.

He says sculpture offers "more to the  
teacher of classics. From it we come to  
know the ancients themselves in person.  
We can see the thoroughbred Athenian in  
the stately pose of Sophocles; the aristoc-  
rat in the bust of Pericles; and the earnest,  
unheroic patriot in Demosthenes's quiet  
pose and care-wrinkled brow."

## CORRESPONDENCE.

## Augustus—Not Edward.

Editor, AMERICAN ART NEWS:

Dear Sir:—I noticed in your issue of April  
the 26th, in an article on "American Artists  
at Salon," signed Robert Dell, that men-  
tion was made of my picture, "Old Beggar  
Woman," as one of the pictures to deserve  
special mention, but why was it given to  
Edward Koopman?

As there have arisen a few others of my  
name in the last few years, I will be glad  
if you will correct this rather unforgivable  
error.

Realizing the vast discontent caused by  
the Pittsburgh Jury and its awards there,  
would it not be of interest to bring up  
these questions?

Are votes by exhibitors or former ex-  
hibitors of value?

Have money-prizes ever done any good  
to American art?

Have they not, on the contrary, done  
much harm—and created a new art-politic—  
and the "picture to get the prize" instead  
of a personal expression?

It seems to be the psychological moment  
to discuss these questions. Personally, I  
consider money prizes as a great detriment  
to an exhibition. Works of art are, or  
should be, created to express a personal  
outlook, and the ultimate end is to secure  
a permanent home—and not a prize over a  
fellow-worker.

Yours sincerely,

Augustus Koopman.

El Tovar, Arizona, May 1, 1913.

## Mr. Foster Explains.

Editor, AMERICAN ART NEWS:

Dear Sir:—Quite unintentionally, I see  
by your editorial on the Academy Prizes,  
May 3, I misled you into thinking the sixty  
jurymen chosen at the meeting of the Na-  
tional Academy all voted on the prizes  
awarded at the two exhibitions. I am very  
sorry—but what I intended saying, but left  
rather to inference, was that the jury was  
divided to constitute—hanging committee  
included—thirty members for each of the  
exhibitions—which should be thought of as  
one, really.

In this case I am particularly sorry to  
have misled you, as, of course, there will  
be corrections coming to you and I shall be  
put down as inaccurate or worse.

You are of course quite free to make  
what use you please of this explanation.

Very sincerely yours,

Ben Foster.

New York, May 4.

## Collector Likes Our Sale Lists.

Editor, AMERICAN ART NEWS:

Dear Sir:—I congratulate you on the new  
venture you have made in the matter of art  
auction results, namely, the printing in  
your tables of picture auctions the size of  
each canvas. This innovation, while no  
doubt costly, and for which you do not  
make an additional charge to your sub-  
scribers, is, in my opinion, of the greatest  
value to prospective art buyers.

Respectfully yours,

(Dr.) Philip Conboy.

Rochester, N. Y., May 6, 1913.